

The
Beatles
MONTHLY **BOOK**

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The Beatles Book

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EDITORIAL

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Hi!

No matter what anyone says, the "Top 30" chart is important because it reflects, better than anything else, just what the record buyers feel about a particular disc. If they don't like it—they don't buy it!

And before any of the knockers come in with their remarks about Beatle fans buying anything that John, Paul, George and Ringo might sing, I must point out that no record could get to No. 1 if only Beatle people bought it. It must be liked by a big majority.

The boys can certainly be proud of an unsurpassable achievement in getting their eighteenth single into the No. 1 slot in the very first week of release. Congratulations from all of us!

There is one thing about "Revolution" that has puzzled some buyers and disc-jockeys. This is the distorted sound you hear when it is spun on a normal record player. Some listeners think there is something wrong with their equipment. But, they have nothing to worry about. It's all actually there in the groove.

One hope I have for the future is that the new trend in longer records, which the Beatles have always promoted, will continue, then everyone will get more minutes of Beatles on every single release, and let's hope that most other artists continue to copy them.

A Beatle's work is never done. Whilst we are enjoying the new sounds of "Hey Jude" and "Revolution", the boys are immersed in the problems of their new releases, which they want to complete so they can be ready before Christmas.

They seldom record in the daylight. As the darkness falls, so the Beatles gather in the studios. On many nights they don't really get down to recording anything until the early hours of the morning. George Martin, who is always present when the Beatles are working, has to change his life and become a night person for several weeks until the sessions are finished.

What do you think of those record labels on the first Apple release? What do the boys intend to do with them with later releases? Are they going to let the Apple ripen?—who knows. But it certainly must be the most unusual label in the world. Paul himself can take double credit this month for not only being mainly responsible for "Hey Jude" but for also producing Mary Hopkin's first hit, "Those Were The Days".

I am really looking forward to the first Apple LPs—apart from the Beatles ones, of course—so that John, Paul, George and Ringo can really show the wealth and depth of their creative minds.

See you next month.

Johnny Dean Editor.





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FREDA KELLY

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OCTOBER NEWSLETTER

DEAR BEATLE PEOPLE,

Both at home and abroad "HEY JUDE" has become one of the fastest-selling Beatle singles of all time. In America it entered the *Billboard* Hot 100 list at No. 6. In Britain it had passed the quarter-million mark in less than a week and gained an extraordinarily swift Silver Disc Award. By the time you read this Newsletter U.K. sales alone may well be approaching the Golden Million!

Of course the general excitement at Apple was doubled by the fact that little Mary Hopkin hit the top with HER first single at the same time as "HEY JUDE". I can't remember ANY new girl coming up so fast. One week after release she'd already got up there to No. 5 with "THOSE WERE THE DAYS".

BEATLE BITS: BEATLES came top again in the 1968 *Melody Maker* Pop Poll—*MM* readers put our fave four at Number One in both British and International sections of the poll—beating in both cases the Rolling Stones (2nd) and Cream (3rd) . . . Rule out all those draggy romance rumours which were linking PAUL's name with a temporary Apple employee, an American girl named Francie Schwartz. Francie quit Apple and went home to the U.S.A. several weeks ago! . . . For Pete Brady's Tuesday ITV show "Magpie", PAUL joined the deejay and Apple songstress Mary Hopkin to film some "Day In The Life Of Mary" sequences around a piano at the Savile Row Apple HQ. . . . GEORGE has received a very welcome and very off-beat gift from the Native American Church of the Peyote Indians. It's a magnificent peace pipe and the message which came with it read: "Pray you smoke this pipe in peace and may great spirit bless your work. May the light of light shine in your home and your heart". . . . From Eric Clapton GEORGE has received a heavy, solid, red Gibson guitar, a really lovely blues instrument which he used for the first time when he was recording one of his own compositions for the November album releases. He has nicknamed the guitar "Lucy". . . . During recording session tea-break at the EMI studios—picture PAUL playing piano and singing "Stairway To Paradise" with other Beatles, engineers and visitors joining in the rousing chorus! . . . Former NEMS office junior KEVIN HARRINGTON proving very valuable assistant to MAL at current series of recording sessions. . . . BEATLES have been extending their nightly sessions into



ABOVE: Most of the photos in this issue were taken at a special session to coincide with the release of "Hey Jude" and "Revolution". Obviously, John is taking this shot lying down.

10- or 12-hour affairs starting at dusk and finishing after dawn. So MAL was asked to buy a set of four toothbrushes for the fellows—each a different colour—and these are kept on hand at the studios for pre-breakfast use at the end of each session! . . . GEORGE has been producing more Jackie Lomax material for future release on the Apple label. At one session Jackie recorded his own composition "You've Got Me Thinking" with a backing line-up which included Jackie, Eric Clapton and Klaus Voormann on guitars and RINGO on drums. . . . PAUL raced up to Merseyside on August 27 to be at the Liverpool v. Everton match. He sat beside the famous Matt Busby. . . . After his David Frost TV appearance with Yoko Ono JOHN spent a lot of time chatting to American satirist Stan Freberg. . . . Top London restaurants and hotels still stick with their absurdly old-fashioned tradition about dress. When he took Capitol Records' American chief Stanley Gortikov to lunch at the Ritz PAUL had trouble at the restaurant doorway when officials refused to let him enter without a tie. At length they gave in and let him eat in his smart-looking, roll-neck sweater. . . . For "Sgt. Pepper" LP recordings the BEATLES used Vox equipment. Now they're over onto Fender gear instead, and have been using it throughout the current series of album sessions. GEORGE has a new six-string Fender bass, JOHN has bought a four-string Fender. . . . Eight-voice choir and 40-piece orchestra accompany RINGO on one of his vocal tracks for the November album set. . . . On another of the new LP tracks PAUL plays piano and flugelhorn!

Tarrah for now,

FREDA KELLY

National Secretary of The Official Beatles Fan Club



One of the busiest photographers at the wedding was Ringo.

THE FIFTH BEATLE GETS MARRIED

TWO months ago the **BEATLE NEWS** page of our Monthly Book recorded the wedding of 26-year-old Greek electronics wizard Alexis Mardas. The Beatles have known Alexis — “Magic Alex”, who now heads their Apple Electronics company and has devised the luxurious recording studios built into the basement of the new Apple headquarters—for several years.

One afternoon in July Alexis walked around the Apple offices declaring his intention to get married the following day. Next morning at half-past-eleven he was busy telling everyone to get into taxis and follow him to the Greek Orthodox Church at Bayswater, West London.

SIX WEEKS LATER, ON FRIDAY, AUGUST 30, CAME A SECOND APPLE-TYPE WEDDING, ARRANGED WITH EQUAL SPEED. THIS TIME THE BRIDE-GROOM WAS NEIL ASPINALL AND THE BRIDE WAS 24-YEAR-OLD SUZY ORNSTEIN, DAUGHTER OF A TOP MOVIE EXECUTIVE.

Neil's wedding took place at Chelsea Register Office in London's famous King's Road. Best Man was Alexis Mardas and the

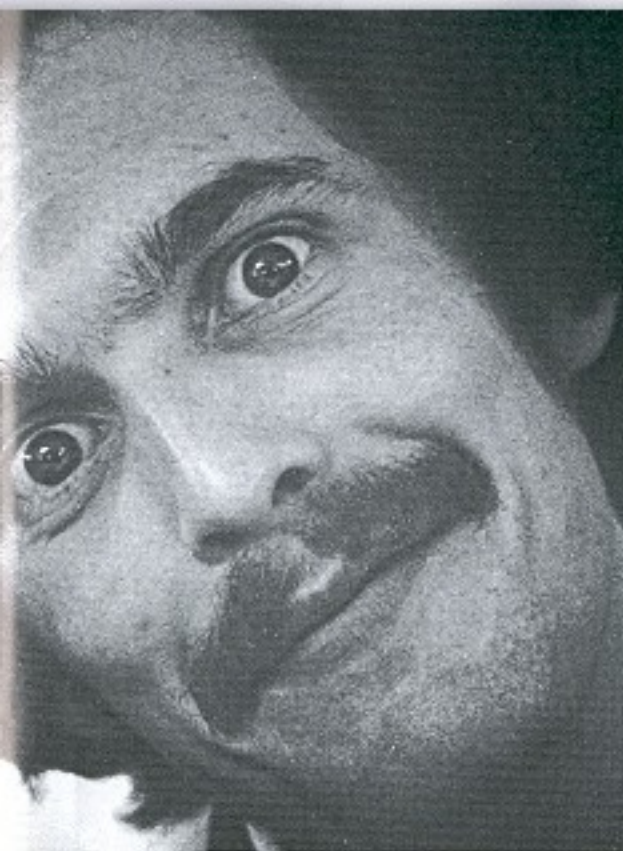
bride was given away by Peter Brown, a Beatle executive who is also a director of NEMS and was formerly personal assistant to the late Brian Epstein.

Neil had known Suzy for just over a year. They met at a party last year and if you have spotted Neil amongst a Beatle crowd at discotheques or film premieres in the last few months the very pretty little girl with the long, straight, dark hair at his side was certainly Miss Susan Ornstein.

If anyone can honestly lay rightful claim to the title Fifth Beatle it must be Neil Aspinall. “Nel” has been the Beatles' closest on- and off-duty buddy for the best part of eight years. He was at school—Liverpool Institute—with Paul and George. His best-friend in those days was Pete Best, the boy who became the Beatles' drummer for a couple of years at the beginning of the 'sixties.

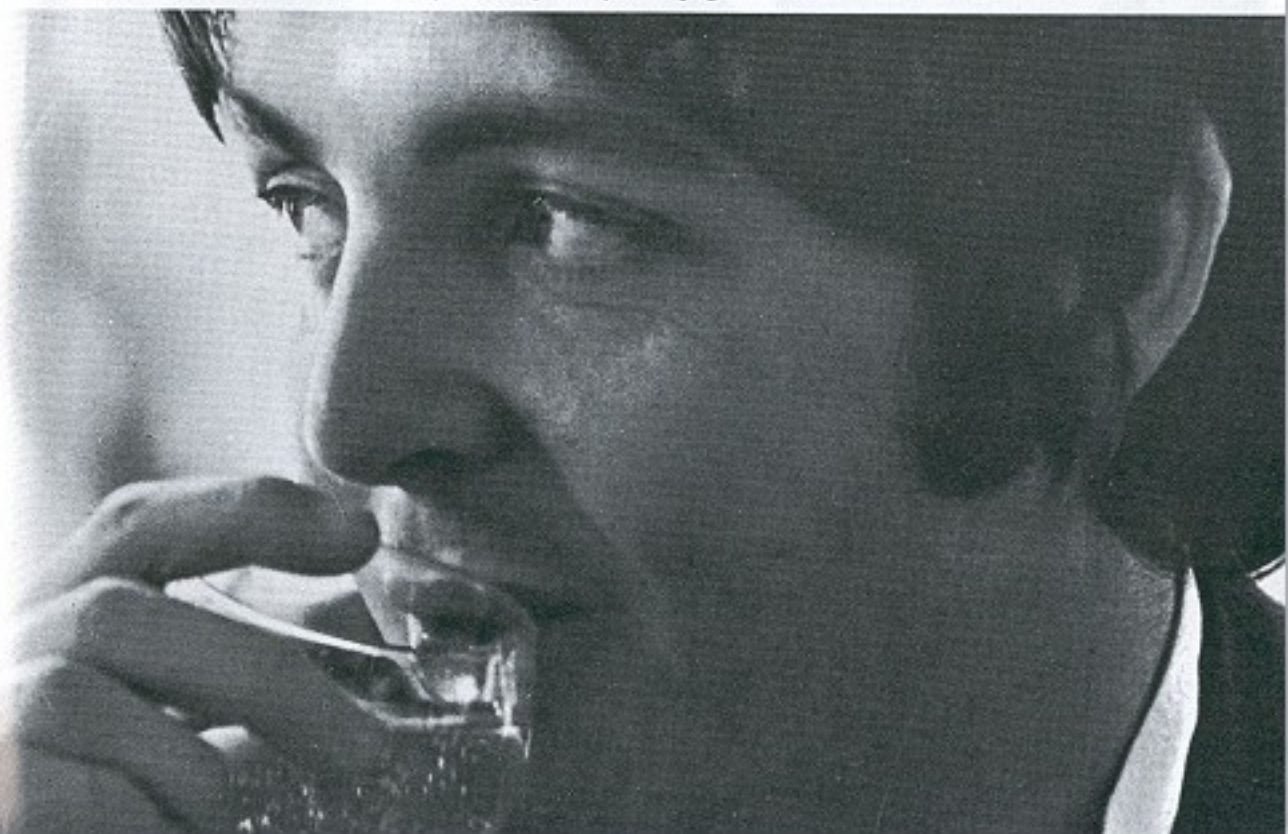
Although he was a fan of the Beatles, Neil never had any ambition to join one of the hundreds of beat groups which were building up on Merseyside in 1960 and 1961. Instead he stuck to his task of training to be an accountant after leaving school with an impressive set of eight G.C.E. examination passes.

Then Neil began to drive the boys about in a battered old van, acting as their part-time helper, setting up some of the equipment in the score of different clubs, hall



ABOVE: That's photographer, Neil Aspinall, on the left above, looking very surprised, and Mrs. Aspinall on the right photographing you.

BELOW: Paul toasts Neil and Suzy with a glass of champagne.



and palais places at which the Beatles made their earliest appearances in and around the city of Liverpool. Eventually they offered him the full-time position of Beatles' Road Manager. Neil accepted, quit accountancy and began to travel everywhere with John, Paul, George and Ringo.

JOB CHANGED

Later on the group needed not only Neil but Mal Evans to take care of them on tours. So Neil's job changed and while Mal looked after stage suits, instruments, amplifiers and other equipment, Neil spent his time with the four boys, making sure that the wrong people were kept out of dressing-rooms and that the right people were allowed in, seeing that the Beatles got to and from their dates with minimum inconvenience, giving them telephone "wake-up" calls when they had an early session.

After Brian's death at the end of August 1967, the Beatles decided that it would be impossible to replace him with another Personal Manager. On the other hand they needed someone totally reliable to head their new Apple operations. That's when they decided to appoint Neil as Managing

Director of Apple Corps Limited. And that's when Neil took over the weighty responsibility for co-ordinating all the varied activities of the Apple group of companies, a task which he continues to carry out.

If it hadn't been for Peter Brown there wouldn't even have been a reception after Neil and Suzy had been through their brief Register Office ceremony. Neil was all for keeping things nice and quiet and just getting the marriage over without a lot of fuss. But Peter organised a secret reception, an afternoon party at a restaurant just a bit further down King's Road. There, to Neil's surprise, all his closest friends and business buddies assembled to toast the bride and groom with champagne and to take a splendid salad-type lunch which was served at tea-time! Amongst the guests were Paul, Ringo and Maureen, most of the top Apple people like records boss Ronald Kass, films chief Dennis O'Dell, Mal Evans, record producer Peter Asher, Alistair Taylor, Derek Taylor, Terry Doran and Tony Bramwell, plus Beatles' Press officer Tony Barrow and the group's American representative, Nat Weiss from New York.

FREDERICK JAMES.

BACK ISSUES

PLEASE NOTE THAT THE FOLLOWING ISSUES ARE STILL AVAILABLE: Nos. 7, 8, 12, 16, 17, 18, 19, 20, 23, 25, 27, 31, 32, 38, 44, 48, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62



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ABOVE: Two of the guests who you will all recognise immediately.

BELOW: Neil and Suzy after it was all over.





ABOVE: John in the glass bubble in Paul's garden.

BELOW: Paul and Martha, his dog.



MAL'S DAIRY

MAL EVANS REPORTS ON THE BOY'S
RECENT RECORDING SESSION TV
SHOW AND GEORGE'S VISIT TO GREECE

I EXPECT you've read the exciting news somewhere else in this issue of *The Beatles Monthly* about the imminent Beatles' LP records which will be coming out on the Apple label. Not long to wait for them, either! The fellows are putting the finishing touches to the final tracks as I write this month's diary piece for you. The aim is to have the set of two LP records issued in the middle of November at the latest so that everyone has plenty of time to collect them before Christmas.

In the November *Beatles Monthly* I'll go through all the LP recordings in detail — about 24 of them in all — and tell you exactly who wrote what, who sings what and who plays what on each of the new numbers. The titles are still "hush-hush" as yet but I'll be able to list them all and give you all the answers in the November issue.

What I CAN say now is that there's a fantastic selection of different types of song, different backings, different moods amongst the LP material. To beat "Sgt. Pepper" we all know the Beatles had to come up with something really special. When you hear all the new recordings I think you'll agree that they make a worthy follow-up to "Sgt. Pepper". Beatles '68 are even better than Beatles '67—and

that's certainly saying SOMETHING!

What else can I tell you about the LP? One of Paul's numbers is a calypso-style song about a bloke who has a barrow in a market place, a story-ballad about how he gets married. Both Paul and John play a fair bit of piano and John uses his own very special new electronic organ. Even the guitars and amplifiers used for all these sessions are new. Also the fellows move around and exchange guitars more than they have done in the past. On one track you find John and George playing bass together while Paul sings and plays lead guitar. Another track which started out lasting 24 minutes before the fellows shortened it has John on bass, Paul using Epiphone guitar and George on his new Gibson. Then there's a beautiful Paul ballad which he recorded on his own in the middle of the night after the other three had packed in. Just Paul sitting there alone in the box with an acoustic guitar. A few nights later he added a brass quartet backing and the whole thing was complete.

Anyway, I'm sure I'm teasing you unfairly by telling you all these bits and pieces without being able to give you the full story. So the rest of the LP details will be here next month.

Meanwhile it's time I looked back in my diary and

caught up with the rest of the Beatles' latest happenings. How did you like the "Hey Jude" and "Revolution" telly appearances? Believe me, a lot of work went into those!

On previous occasions in the past year or two the Beatles have made little films showing themselves recording, walking around and so forth with their record playing in the background. Naturally, some of these ran into trouble with the telly people because the fellows came pretty close to miming sometimes and THAT is a terrible Deadly Sin so far as the unions are concerned. You're not allowed to mime to records on telly.

This time the Beatles decided to avoid all the problems by producing a full-scale LIVE performance, done in colour, at Twickenham Film Studios and intended for showing all over the world.

POP PRODUCER

The day before Neil and Suzie got married at the end of August I was asked to start making all the shooting arrangements with Michael Lindsay-Hogg, a television and film director who has been involved in plenty of big pop shows in the past.

It was Thursday night. By the following Wednesday we had to get together the technical crew, no less than 300 extras and a 36-piece orchestra! In between there was the August Bank Holiday weekend which meant it was hard to get hold of half the people we needed to reach to set things up.

How did we get that crowd of 300 extras together? We got 20 students to distribute invitation leaflets for us. The result was that all sorts of walks of life were represented—postmen, railwaymen, teenagers, senior citizens. I recruited a bunch of Beatle

People from outside the recording studio and told them they'd be welcome to join us all at Twickenham and bring along a few mates.

Paul decided he'd like a 'twenties atmosphere at Twickenham so the musicians of the orchestra were dressed up in smart white tuxedos and colourful carnations for the occasion.

And very evident amongst the gathered - together 300 was old Billy from Soho. Billy is a real character. If you've walked around Wardour Street or Old Compton Street in Soho you may have seen him, possibly with a bottle on his head, selling or giving away flowers. And, like as not, he'll have pulled out a photograph he's very proud of. It was taken months ago and shows him with the Beatles in a film cutting room - when the fellows were editing "Magical Mystery Tour". The photo went into the *Daily Mirror* at the time. So old Billy just had to be in on the "Hey Jude" and "Revolution" filming!

PAUL ON PIANO

The Beatles arrived at Twickenham around lunch-time—1.30 p.m. The line-up was Paul playing an upright piano, George on bass, John on guitar and Ringo on drums. PLUS the 36-piece orchestra PLUS 300 singing extras to join in the big build-up on "Hey Jude" towards the end of the number.

While lights and cameras were being set up Paul entertained on the piano. He hadn't really planned to do so but old Billy came up on to the stage and yelled "Come on, Paul, give us some of the good old songs". And Paul did just that!

Looking back further in my diary I've got notes about my August trip to Greece with

George. With George? Well, actually, it was with George, Pattie, George's mum and dad, George's two brothers Harold and Peter, their wives and children, plus my wife, Lil, and our youngster, Gary. Fifteen of us all told, including four kids and one baby!

LUXURIOUS

We flew from London to the Greek island of Corfu on the morning of Saturday, August 17. Moored at Corfu, which is just to the west of Greece, was the M.V. *Arvi*, the same luxurious boat we used when the rest of the fellows visited Greece last year. We set sail on the Saturday night, wasting no time because for George this was to be a brief three-day mini-holiday with London recording sessions to get back to no later than the following Wednesday night. Everyone else was all set for a full fortnight in the sun, but for a Beatle and yours truly—duty called!

On Sunday we sailed to the isles of Ai Yannis and Parga. And we went to see (would you believe!) a SWEDISH film with GREEK subtitles in an open-air cinema. We watched from steel-framed chairs set out on the ground as birds flew in and out of the projector beam. We left after about 20 minutes when the lights came up for the man to change over reels! Very primitive!

Mostly we spent our days swimming, playing cards, sunbathing on the deck and water-skiing. Now water-skiing is something George is very good at. Our boat had all the right gear from flippers and underwater equipment to a nifty little speed boat. We just put life-jackets on the kids and threw them into the sea. They couldn't swim but they had a marvellous time.

The crew was great. We all felt safe even when the kids were out of sight because we knew the crew were quite capable of looking after them and us.

All told there were eight or nine crew members. The food was fine too. All the usual cornflakes, egg and bacon for breakfast with Greek specialities to be sampled later in the day. Aubergines with everything!

On the Monday night we had ourselves a marvellous barbecue on the shore. Well, in the corner of a field just by the shore. George and I played Tarzan in the trees swinging on ropes all over the place! A lamb had been roasting for hours. At nine in the evening our party demolished it!

FANTASTIC

Tuesday was the last day for George and yours truly. A huge boatload of fantastic-looking birds and guys pulled up alongside in our bay. Turned out to be French students. They saw our Union Jack so they sang "God Save The Queen". We stood up, saluted smartly and gave them the French anthem to the tune of "All You Need Is Love"!

At seven on Wednesday morning we got up and had cornflakes and omelette. Before eight we had a quiet sit on the top deck thinking about all the ski-days we were going to miss. Then we caught our 'plane to Athens. From there it was London via Paris and home in time for George to be at the Beatles' session that same night!

I THINK THAT BRINGS YOU UP TO DATE ON MY DIARY JOTTINGS FOR THIS MONTH. AND NEXT MONTH WE'LL HAVE THE LP SPECIAL AS PROMISED.

MAL EVANS.





BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Iris Fricke (17), Hehlrathstrasse 79, 518 Eschweiler, Germany, wants p.p. in England, Canada, Australia.
 Vick Alexander (15), 175 Brooklands Road, Sale, Cheshire, wants p.p. in Iceland, Turkey.
 Cheryl Male (14), 138 Aberhondda Road, Porth, Rhondda, Glamorgan, S. Wales, wants p.p. anywhere.
 Marie Santorik (15), 94 Prince Edward Parade, Redcliffe 4020, Queensland, Australia, wants p.p. boy over 16 in Europe or Asia, England.
 Christine Santorik, 94 Prince Edward Parade, Redcliffe 4020, Queensland, Australia, wants p.p. boy (16-18) in Europe, Asia, England.
 Piet Schreuders (17), Koningin Julianalaan 206, Voorburg, Holland, wants p.p. in London.
 Margaret Reynolds (25), 10 Sandfield Road, Thorpe Edge, Bradford 2, Yorks., wants p.p. anywhere.
 Kimiko Yamazaki (16), 657 Osone-Chiyo, Kohoku-ku, Yokohama City, Japan, wants p.p. anywhere.
 Paula Kay (18), P.O. Box 1287, Hong Kong, wants p.p. Italy, Jamaica, U.S.A., Sweden, S.E. Asia.
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 Pecarina Mirjana (17), Horvat-K. Franje J. Zagreb, Yugoslavia, wants p.p. in France, Holland, Sweden, Italy, U.S.A., Norway, Denmark.
 Pecarina Vesna (16), Kranjeveciceva 3, Sisak, Yugoslavia, wants p.p. in Africa, Arabia, U.K., U.S.A., Japan, Denmark, Australia, Sweden, Holland, Norway, Mexico.
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 Rita Hansen (15), 113 Janet Lane, Roving Hills, Red Wing, Minnesota 55066, wants p.p. in France, Sweden.

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 Barry Drennan (15), Alex Junior House, Graeme College, Grahamstown, S. Africa, wants p.p.'s (girls 13-15) in Australia, Hawaii and Japan.
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 Jane Turner (14), 90 Handsworth Crescent, Sheffield, S94BR., Yorkshire, England, wants p.p. in U.S.A., France.
 Joanna Hyde (16), 105 Rutland Road, Chelmsford, Essex, wants p.p. (boy) in U.S.A., Canada, Australia.
 Susan Sones (17), 76 Rutland Road, Chelmsford, Essex, wants p.p. (boy) in U.S.A.









LETTERS from Beatle PEOPLE

Dear Apple People,

I heard "Hey Jude" for the first time at 12.52 p.m. Friday, August 23rd, and was overwhelmed. After hearing it seven times more the following week, I tried to buy it on release day. Frustration!—I couldn't get it anywhere. Apparently supplies hadn't come in. Finally I bought it on Saturday morning. These are my first impressions of an Apple recording:—

I loved the distinct black cover—so simple, and yet so effective. The apple on the actual record appealed to me and here I must thank you for "slicing it in half". It's so much easier to tell at a glance which is the flip-side. However, on playing "Hey Jude" I found that I couldn't get the volume up enough to disturb the neighbours—perhaps this was intentional—but I do like to have it fairly loud. The song itself is so beautiful that even my father likes it, though he soon disappeared when I put "Revolution" on. I like this song very much too, and as a lot of people say, it's nice to hear John singing "Nitty Gritty" again. Unfortunately I was rather disappointed with the sound quality. At first I thought the record-player was wrong—perhaps it is—but I think the fuzziness is just a bit too pronounced. Apart from these few points, I reckon this is one of the best records you've recorded for ages, so congratulations on Apple's first releases.

By the way, I think Mary Hopkin's record is gorgeous, too. My first impression was that it was similar to a Russian "Eleanor Rigby" in some ways. I hope she does well with it and (without meaning to be nasty) I hope Sandie Shaw's version doesn't get a look in.

Congratulations again on both records, and "Yellow Submarine's" success too. I plan to see it sometime next week, and I'm sure I'll enjoy it.

A.G.,
Worcester.

Dear Johnny,

After seeing the cartoon, "Yellow Submarine", I feel I must congratulate all those concerned in making such a fantastic film. The colours were fantastic and the artwork was superb. The characters were fascinating and incredible (especially Jeremy and the Blue Meenies). The whole film is a new and interesting way of demonstrating humour using visual means (with particular reference to the battle with the "Kinky Boot Beasts" and "The Dreaded Vacuum Beast").

Congratulations must also go, of course, to the Beatles themselves for presenting the fans with the

best collection of new Beatle songs since "Sgt. Pepper". Thanks also to George Martin who had the difficult task of producing and arranging the new songs in the film, such as the fabulous "Hey Bulldog" and "All Too Much".

Yours sincerely,
Ernest Dobson.
37 Lingwood Avenue,
Bradford 8, Yorkshire.

Dear Beatles,

Intrigued by Mick Knight's letter in the August B.B., I had to play my, sorry, your "Sgt. Pepper" to listen for these "extra" sounds on the end of "A Day In The Life" (excuse enough to play it all through, I think you'll agree). Anyhow I let it run and shut my bedroom windows at the beginning of "Life" so as the noise of traffic would not interfere. The end of the song came. I stood well clear while the crescendo crescendoed and ran and put my ear to the "barrel organ" as soon as the long piano chord started, then lo-and-behold, what should I hear but the aforementioned rustle, creak, ssh!

I've never noticed it before in all the times I've played it and, what's more, I probably wouldn't have if it wasn't for Mick being so... observant!!!! But knowing the Beatles, as B.B. readers do so well, there's probably more bits like that all over the place on "S.P.L.H.C.B."! So here's thanks to Mick for telling us all and not keeping it all to himself.

But if a tape was run backwards, turned inside out, run over by a bus, trodden on, pulverised, tenderised, chewed, mangled and FINALLY spun-dried, it might just sound like a rustle, a creak and a "sssh"!!!

Seriously, though, my "Sgt. Pepper's" wearing so thin from being played so much that now when I play Side 1, I can hear what's on the other side at the same time!!! But I really cherish and treasure that LP, Beatles, and I want you to know it.

Well, I must end my letter now ('bout time, too, I hear you thinking), so I send *all* my love to John, Cyn, Julian, George, Patti, Ringo, Mo, Zak, Jason, Paul—XXXXXXXXXX (one each); Mal, Nell, Johnny (D.)—XXX.

Love you all 4ever,
Loyally,
Joyce Nobbs,
(O.B.F.C. No. 136649),
12 Pump Lane,
Rainham, Kent.

Dear Johnny,

During the last two weeks in August, I was lucky enough to be invited to stay with my pen-friend Beryl in Liverpool for a holiday. The real highlight of the visit was when we went over to Paul's dad's home and were most kindly received by Mr. McCartney, his wife, Angie, and little daughter, Ruth.

After following a helpful old gentleman's directions, Beryl and I found ourselves outside the house. We made our way up the gravel path to the porch. I rang the bell and the door was answered by Paul's dad himself. He made us both very welcome, and we felt we were talking to an old friend, not someone whom we had just met, only minutes ago for the first time. We had been talking to him for about five minutes, when he went back into the house. When he returned he was carrying two photographs of the Beatles which he gave to us. Turning them over we saw they were autographed by PAUL himself! We didn't know how we could thank him enough!

We had been told that Mr. McCartney had been ill, but we were very glad when he informed us that this was untrue. We then talked to Ruth and her mum, and were thrilled when they allowed us to take a photograph of them on the steps of the house, with Ruth's little Scottie dog, Hamish. Paul's dad also gave us permission to photograph the house, and we left after Angie had wished us a happy remainder of our holiday.

I would, through *The Beatles Book*, like to thank Paul's family for making my trip to Liverpool one that my friend and I will always remember.

Lesley Crosby,
57 Lancaster Road,
Pontypool, Mon.

Dear Johnny,

In this month's *The Beatles Monthly* I saw the offer of the photos of the Beatles enlarged to poster size, and if I am not already too late I would be glad if I could have a copy of these.

Jimmy O'Brien,
Granges Road,
Kilkenny, Eire.

Johnny Dean answers:

Freda Kelly is handling ALL photo sales from the Fan Club's address on page 5, so please write to her Jimmy.

Dear Beatles,

I feel very sorry for you at the moment! No, not because you are meant to be going down-hill, 'cos you're not, but because the Press are so thoughtless and hard-headed. Maybe it has taken me five years to realise this, but it seems you have no private life whatsoever, which is indeed true. Unfortunately, like George said: "The Press like to kick people's doors down", and find out about things which are none of their !!!!!!! business anyway. Half the time they get their facts wrong; you never know when to believe them.

I think they are most unfair especially as you are always giving yourselves to us, not literally, but through your music which is more powerful in sound and meaning than words can ever begin to express. Thank goodness you don't give up easily, with all the destructive Press articles and rumours floating around at the moment, where would we be if you did? I'd be listening to second-rate composers like Bach and Beethoven, second-rate, that is, to you.

Just lately someone said to me: "Aren't the BEATLES losing popularity?" I replied with dignity (trying to stifle my temper) "Not with me they aren't!"

Anyway, BEATLES, I'll always love you and have faith in what you do and say.

Joanna (Joey) Thomson
"Kingston",
Gilmerton Road,
Edinburgh 9.

THE CRITICS AND THE CYNICS

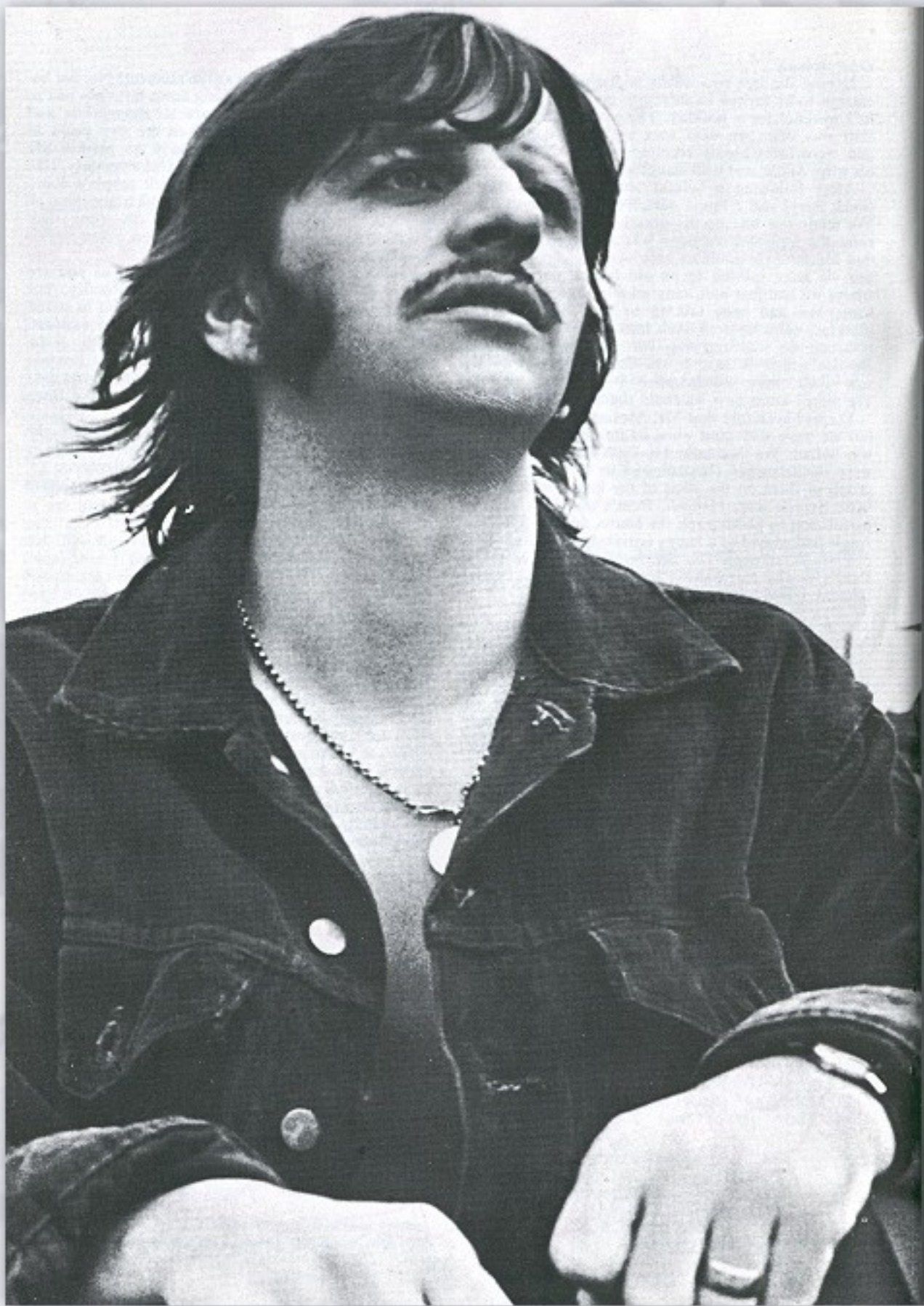
By Fan Club Member 139966

You sit back in your leather armchairs and sneer,
What is it you feel, ignorance or fear?
Do you really understand what you try to stamp out?
Do you really know what it's all about?
"Oh yes", you answer, with a bland knowing look,
"You see I have just analysed John Lennon's book".
"I have lived many years and I'm wiser, you see,
"I wouldn't dream of giving clothes away free".
And so dear fools open your eyes,
And perhaps one day you'll start to understand,
But till then we'll be listening to the Hearts Club

Band.

By S. C. Blake.





Hey Jude

By

John Lennon and Paul McCartney

Hey Jude don't make it bad,
Take a sad song and make it better,
Remember, to let her into your heart,
Then you can start to make it better.

Hey Jude don't be afraid.
You were made to go out and get her.
The minute you let her under your skin,
Then you'll begin to make it better.

And anytime you feel the pain,
Hey Jude refrain,
Don't carry the world upon your shoulders.

For well you know that it's a fool,
Who plays it cool.
By making his world a little colder.

Hey Jude don't let me down,
You have found her now go and get her.
Remember (Hey Jude) to let her into your heart,
Then you can start to make it better.

So let it out and let it in
Hey Jude begin,
You're waiting for someone to perform with.

And don't you know that it's just you.
Hey Jude, you'll do,
The movement you need is on your shoulder.

Hey Jude, don't make it bad.
Take a sad song and make it better,
Remember to let her under your skin,
Then you'll begin to make it better.

Better, Better, Better, etc.

REVOLUTION

By

John Lennon and Paul McCartney

You say you want a revolution
Well, you know we all want to change the world

You tell me that it's evolution,
Well, you know we all want to change the world

But when you talk about destruction,
Don't you know that you can count me out,

Don't you know it's going to be alright,
Alright, alright, alright.

You say you got a real solution
Well, you know we'd all love to see the plan,

You ask me for a contribution,
Well, you know we're doing what we can
But if you want money for people with minds that hate,

All I can tell you is brother you have to wait.

Don't you know it's going to be alright,
Alright, alright, alright.

You say you'll change a constitution
Well, you know we all want to change your head,

You tell me it's the institution,
Well, you know you better free your mind instead,

But if you go carrying pictures of Chairman Mao,

You ain't going to make it with anyone anyhow.

Don't you know it's going to be alright,
Alright, alright, alright.



JOHN AND YOKO TALK ABOUT ART AND VIBRATIONS

EVEN ANTI-BEATLE PEOPLE MUST ADMIT—JOHN LENNON AND YOKO ONO MADE MARVELLOUS TV, TALKING INTERESTINGLY ABOUT ART PEOPLE AND EVERYTHING ELSE ON DAVID FROST'S SHOW. PERHAPS NOW JOHN WILL RECORD "GOOD VIBRATIONS": From SCENE PAGE, DISC AND MUSIC ECHO.

WASN'T JOHN LENNON BORING ON SATURDAY'S DAVID FROST TV SHOW: From TAIL PIECES BY THE ALLEY CAT, NEW MUSICAL EXPRESS.

Above I have reproduced two typically contrasting reactions to the same TV discussion, the first finding interest and entertainment in what John and Yoko had to say and the second writing off the whole thing as a bore.

QUESTION

In case you missed the London Weekend Television programme in question I'd better put you in the picture before we go any further. Frost and his audience heard John and Yoko explain their opinion that the words "art", "sculpture", and so forth, ought to have a much wider meaning. As far as we are concerned a piece of sculpture is usually made of clay, wood, metal or similarly orthodox substance. It is chipped, moulded, scraped or even burned into the shape its creative artist requires. That's sculpture. And art? Why, that can be all sorts of things provided they have been created with ingenuity, artistic skill and individuality. Paintings, drawings,

works of dramatic art on stage or screen, pieces of pottery, beautifully designed dresses, LP record sleeves.

John and Yoko went much further. They told David Frost that just about everything we see, hear, feel or smell about us should be classified as art. We are each works of art in ourselves—our bodies and our minds combining to make something which should be treated in the same way that an art examiner might treat a painting or piece of sculpture. In gist, they said, the whole world is one vast gallery, one massive exhibition of art.

CREATION

What's more they suggested that there should be much more public involvement in the creation of art. They thought we should not set aside the Artist as a breed apart, a specialist on his own. They liked the idea of having on exhibition pieces of art-work which everyone was welcome to add to—which reminds me of the giant "doodle-wall"

which Ringo has along one side of his games-room extension at his Weybridge home. Visitors are invited to add their own contributions to the wall—using anything they like from a felt pen to a decorator's paint brush. And then there was the exhibit called "Built Around" which John and Yoko put on show at London's Arts Laboratory a few months ago. It consisted of a wood base with chunks of broken plastic and porcelain to which visitors were invited to add. They did, too—all sorts of things from biscuit wrappings and tin cans to Coke bottles and brooches!

PROGRESS

On David Frost's show John and Yoko used a "nail board" to demonstrate. They asked people from the studio audience to hammer a nail or two into a board and say how they felt about this. Several declared that it was an invigorating experience. Frost himself was cautious, announcing that the feeling

he had was as if he had hammered a nail into a board!

From there the conversation progressed and John began to talk about vibrations. He thought that without a word being spoken, without a hand being shaken, without a pair of lips connecting, people sent out vibrations, tell-tale waves of emotion which could be picked up. Each "transmission" could be "received" since each and every one of us is equipped with the mental powers of a transmitter and receiver. Trouble is, announced John, too few of us use these powers. We rely on speech and facial expression for communication. We use ears, eyes—and fists—to show our feelings or to decide how other people around us are feeling.

EMOTION

Instead—or, more precisely, as well—we should be sending out and taking in those emotion-loaded vibrations. John asked his audience to consider the situation where some unhappy people are sitting in a room and a much happier person joins them. Without any exchange of words or physical contact, he reckoned the vibrations in the room would become more cheerful, less "hung-up". Indeed, he took a long look around the studio audience and suggested that the vibrations around him were getting warmer, getting more friendly, as the programme progressed. He could feel sympathy, acknowledgement that some of the things

he was trying to get across were making their mark.

John was questioned by Frost about the badge he wore. In tiny lettering it carried the words "YOU ARE HERE".

"That's more than just a joke, I suppose", said Lennon. "People read it and suddenly realise it's true. Yes, I'm here, they think. So are these other people. We're all here together. And that's where the vibrations start being exchanged. Good and bad ones according to who is sending out and how they feel."

Well, I've been talking to bunches of Beatle People since that David Frost show was screened. I've been asking them whether they understood what John and Yoko were getting at and whether they went along with the ideas of communal nail-hammering, mass communications *via* vibrations and the theory that we're all walking, breathing works of art in our own right.

I'm afraid the reactions I got were just as varied as those expressed by the *New Musical Express* and *Disc And Music Echo* writers I've quoted at the beginning of this article.

WAR IS EVIL

One girl told me: "I know what John meant and I know he's right, too. But it's just like trying to get the whole world to see that war is evil. He'll never convince the people who don't want to be convinced and the world is full of those!"

Another said: "I watched with my boyfriend. Neither of us could make head or

tail of what John and Yoko were on about. At first I thought I was daft until my boyfriend suddenly said he didn't know what I saw in the Beatles because they talked a load of old rubbish these days."

Yet one enthusiastic young 14-year-old said: "Of course there could be more communication — between parents and their children, between teachers and their pupils, between politicians and their voters. John knows that, so do millions of young people all over the world so, when the time comes, we'll teach our children in ways our parents never did teach us. They'll know all about vibrations."

ART-FORM

And a 17-year-old boy joined in to add: "Of course, anything at all is art. If it isn't we shouldn't bother with it. You can make anything artistic—from writing a little love letter to cutting up a birthday cake. But sex and love make the greatest art-form of all and I'm sure John and Yoko know that."

But one of the last people I talked to hadn't got the message at all. She was a 20-year-old London girl, a brunette with a one-year-old marriage and a one-month-old baby daughter. "I belong to The Beatles Fan Club", she started. "I joined five years ago and I collect all their records. I loved 'Sgt. Pepper' and even 'Magical Mystery Tour', but I think John is making far too much of this art business. I think he's being in-

(continued on page 31)



ABOVE: Another pic from the special photo-session taken near London Docks, which you can see in the background.

BELOW: The Beatles get ready to face the camera.



BEATLES

BEATLES' SUPERPIX are a SUPER-SUCCESS! That's the verdict after our fan club's September launching of the new BEATLES' SUPERPIX series of special photographs.

Initially we have made just eight exclusive pictures available. Many of you have ordered the complete bundle of eight—SUPERPIX SET "A"—which sell for just 20 shillings. And a lot of Beatle People who started out a bit more cautiously and ordered three or four different photos have been back to us within a week or two with repeat orders for the rest.

Incidentally, these SUPERPIX have been sent out to 40 of our fan-club branches throughout the world and I've been receiving letters from all the various branch presidents and secretaries telling me how welcome the pictures are and how much local members appreciate them.

From New Zealand, for instance, secretary Ernest Jackson wrote: "They are undoubtedly the best photos we have seen of the boys. I know for sure the N.Z. club members will be only too pleased to have this opportunity of buying a part or the whole set of SUPERPIX. Once again, THANK YOU."

In last month's issue of *THE BEATLES BOOK* you may have seen illustrations of four photos from SUPERPIX SET "A". On the opposite page you can see the other four from the same set.

Here's a run-down on all the first batch of currently available SUPERPIX:—

- A1. Group picture with hair blowing in the wind (collectors' note—this is the first photo to show four bare Beatle foreheads!)
- ★A2. Group picture with Beatles wearing goggles and helmets, George blowing his own trumpet!
- A3. Close-up portrait of John wearing helmet and goggles.
- ★A4. Beautiful "candid snapshot" picture of Paul with Good Dog Martha.
- ★A5. Close-up portrait of George (which most of you tell me is the best photo of him you've ever seen).
- A6. Happy and off-beat portrait of Ringo with Polly Parrot perched on his shoulder.
- ★A7. Close-up special showing that well-known songwriting team of Messrs. Lennon & McCartney!
- A8. Another Superpix special—Paul with Good Dog Martha in Paul's back-garden sun-house and Ringo standing behind them.

★ The ones I have marked with a star are the ones illustrated on the opposite page. The other four were shown last month so check in the September issue (page 27) to see exactly what they look like.

FREDA KELLY.

HERE'S HOW TO ORDER

- 1. You DON'T need an official order form—just use a piece of paper.
- 2. Each SUPERPIX photograph you order costs you just THREE SHILLINGS. But if you order the complete set of EIGHT (SUPERPIX SET "A") you can save 4s. because the set sells for just 20 SHILLINGS.
- 3. Choose the pictures you want to order and buy a postal order to cover the total cost—remember that's 3s. each or 20s. if you order the set of eight different photos.
- 4. On a piece of paper write YOUR NAME AND FULL POSTAL ADDRESS VERY CLEARLY IN BLOCK CAPITAL LETTERS. Remember that if you give an incomplete address the Post Office will have difficulty in delivering your SUPERPIX promptly.

SUPERPIX



YOUR SUPERPIX

5. On the piece of paper write out the REF. No. OF EACH PICTURE YOU WANT or just put SUPERPIX SET "A" if you're ordering the lot.
6. Enclose the piece of paper and the postal order—made out to "THE OFFICIAL BEATLES FAN CLUB"—and post off to me in a sealed envelope (4d. stamp):—SUPERPIX SALES SERVICE, THE OFFICIAL BEATLES FAN CLUB, P.O. BOX 12, LIVERPOOL 1. For speedy handling of your order make sure you put the words SUPERPIX SALES SERVICE in bold lettering.
7. All SUPERPIX are sent out in stiffened envelopes to avoid damage in transit. Each picture will be a glossy, top-quality, original photograph of whole or full-plate size—that's just a bit bigger than the size of this page.



ABOVE: Paul seems to be hiding from the camera.

BELOW: The very first photograph of the Beatles showing their foreheads.





BEATLE NEWS

Beatles To Release Double Album

For the first time ever the Beatles will release two LP albums together! They hope to have the twin-set of two full-length LP records ready to go into the shops no later than the middle of November! A very spectacular container has been designed to carry the album which will be the group's first LP release on their own Apple Records label. There will be simultaneous release in Britain, America and other major territories throughout the world.

At press-time the final programme of titles had not been worked out, but since many of the recordings are much longer than average it is likely that each of the two LP discs will have no more than 12 tracks—a total of 24 entirely new Beatle recordings. Ringo will sing solo on at least two numbers—one of which is his own first composition. Two or three numbers will be Harrison originals written and sung by George. The rest will be Lennon-McCartney collaborations.

Commenting on the two-record LP set Mal Evans *The Beatles Monthly* "We had 13 tracks completed by the first week of September. The early ones are stuff the fellows wrote in India. Now they're finishing off songs they wrote in July and August. There's such a great variety of different material that everyone should be happy. Each track is a musical spectacular in its own right. They're all big production numbers. I'd say each took an average of 30 recording hours to put on tape although one or two were started and finished in a single 12-hour all-night session."

BEATLES BOOK MOVES

All the staff of *The Beatles Book* are moving to new offices on October 5th, so please don't forget to send all your letters and cards to the new address from now on, which is:—

58 PARKER STREET, LONDON, W.C.2

MORE LIVE TELEVISION

After performing "Hey Jude" and "Revolution" in front of videocolour cameras at Twickenham film studios, the Beatles are keen on the idea of filming or videotaping a full-length television show.

Unlike "Magical Mystery Tour"—which used pre-recorded singing and playing which they put on tape in the recording studio beforehand—the type of TV show the boys have in mind would involve the filming of actual live performances given in front of an invited audience. As with the "Hey Jude" videotapes, there could be plenty of audience participation.

In other words the aim would be to present on television what might amount to a Beatles concert—but instead of the audience being limited to several thousand at a single theatre or stadium the TV programme could be made available for screening throughout the world.

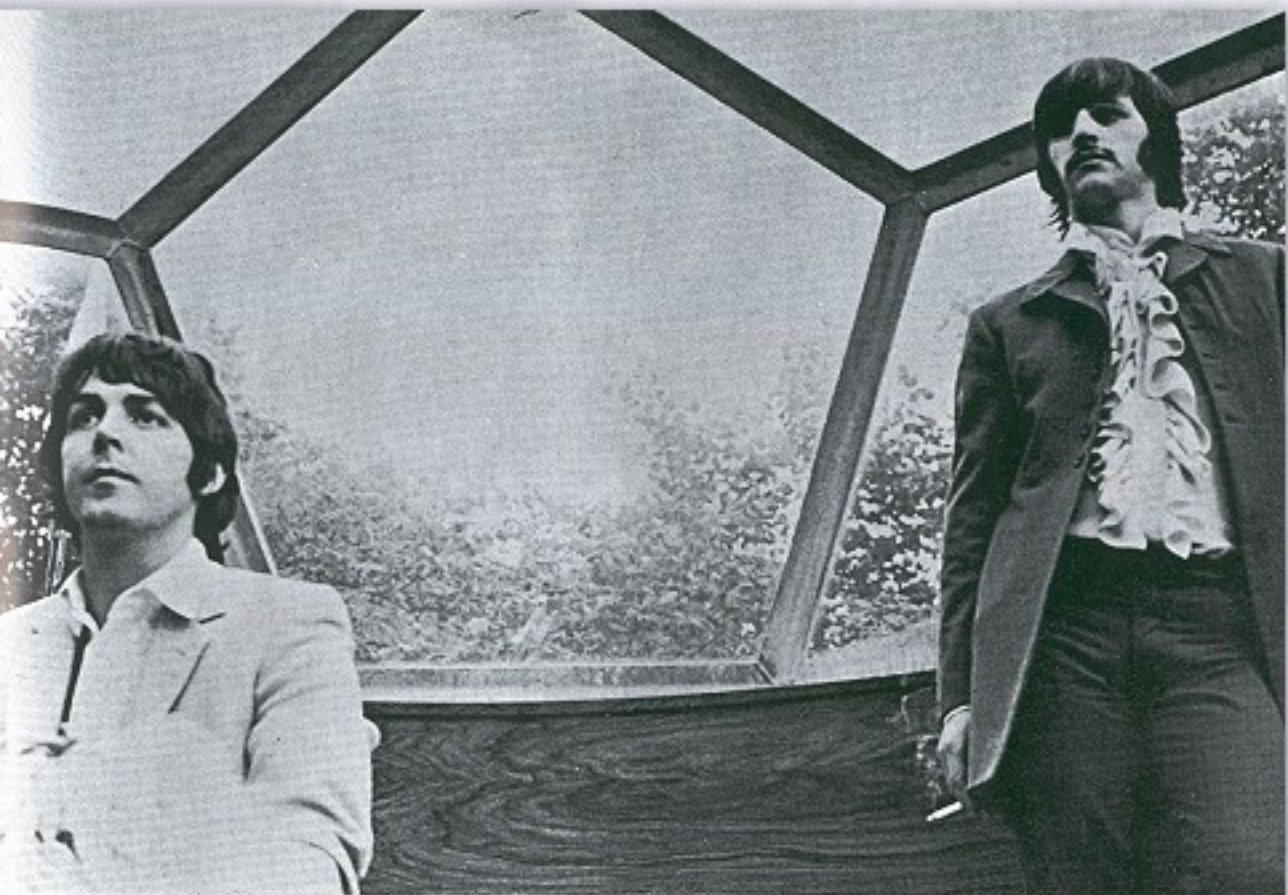
Comments Beatles' Press Representative Tony Barrow: "It is true that this new line of thinking proves once more that the fellows are not against the idea of giving stage performances as such. It doesn't mean they are going to start touring again but I can see them playing somewhere like the Royal Albert Hall and other major venues where they can install really good sound systems."

MARY'S NEXT FOR APPLE by J. & P.

Mary Hopkin, already a first-time Apple Records chart winner in more than a dozen countries with "Those Were The Days", will record her next single very soon. Paul will again produce the new recordings and there is a strong likelihood that at least one of the tracks will be a specially written Lennon - McCartney composition.

Meanwhile, the songstress has recorded "Those Were The Days" in Italian, French and German and has started work on her first Apple LP album.





ABOVE: Paul and Ringo in Paul's glass bubble.

JOHN AND YOKO—continued from page 24

fluenced too much by Yoko Ono and I think they're both trying to make excuses for the fact that they don't know how to create really important works of art paintings or sculptures. That exhibition of balloons and collecting tins was just a joke and not even a good one. I only wish John would stick to things he's good at. I don't mean just music because I think his writing is brilliant. Both his books were clever, funny and full of meaning. There's no meaning to the things he's doing with Yoko Ono—a film of someone smiling isn't art. Nor can we appreciate knocking nails into a slab of wood—well, I ask

you, surely John is losing his touch if he really thinks we ought to be praising him for THAT!"

OF COURSE THE TEAM OF YOKO AND JOHN HAS MOVED INTO RECORD-MAKING AS WELL. THERE'S AN LP ALBUM, "THE TWO VIRGINS", ASSOCIATED WITH ANOTHER OF THE NEW FILMS THEY'VE MADE TOGETHER.

But when all is said and done I think we should admit that there IS a fair bit of good thinking in what John and Yoko have been trying to say. By and large we DON'T communicate enough and if we did the

world might be a more peaceful place. And we DO send out invisible vibrations to those around us who care to pick them up—vibrations of love, hatred, impatience, contentment, boredom, disbelief, fear, excitement, aggression. And WE ARE HERE for those who want to join us.

For Beatle People at any rate the best vibrations of all come from the Beatles' music. Now THERE'S communication for you, communication at its best. Beatles' music flows right through most of the world's barriers of race and politics, religion and language.

FREDERICK JAMES

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1968

The Beatles

BOOK

